

**NAFTA
MATRICA
ZNANJA**



—

OIL

or

THE

MATRIX

OF

Ana Catarina Vieira / Ângelo Madureira

NAFTA ili *MATRICA ZNANJA*

—

OIL or *THE MATRIX OF KNOWLEDGES*

**KNOWL-
EDGES**

koncept, istraživanje jezika, umjetničke smjernice
i dramaturgija / concept, language research,
artistic direction and dramaturgy
svjetla / lights

kostimi / costumes
glazba i zvuk / music and sounds

izvođači / performers

tehničke smjernice / technical direction
ideja projekta / project idea

art direktor / art director

photos

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produkcija / production

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Saša Fistrić
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Jorge Correa Bethencourt
Vladimir Ježić
Marko Kalc
Tanja Kalčić
Martina Rukavina
Nives Soldičić
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Zvonimir Dobrović
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Marijana Mijatović
Perforacije
Drugo More





Kao dio festivala Perforacije 2011., Nafta je prva međunarodna produkcija značajnih brazilskih koreografa Ângela Madureire i Ane Catarine Vieire sa šest hrvatskih umjetnika. U Nafti se dio njene koreografije stvara tijekom izvedbe kada dramaturgija crta kreativni proces, a pitanja se bave situacijama koje uključuju univerzalnu problematiku koja se vrti oko pitanja 'preživljavanje'. Tema nafte se koristi kao metaforički prijedlog u kontekstu koji obuhvaća ekonomsku, socijalnu i političku situaciju ljudskog preživljavanja. Bilo u Hrvatskoj, u Brazilu ili na svijetu, situacije su slične i teže istom cilju.

Ângelo i Ana Catarina kontinuirano razvijaju istraživački posao za suvremeni ples i u ovom trenutku svojeg istraživanja pitaju se:

Je li moguće stvoriti efekt realnosti tamo gdje sve što se događa je ono što se zaista čini da jest? Kako pobjeći iz klopke kad ste već u njoj? Je li moguće imati pogled izvana, bivajući unutra? Kako stvoriti drugu povijest iz već poznate povijesti? Kako ostaviti vidljivim ono što je nevidljivo?

Ova su pitanja u njihovom procesu istraživanja prisutna u njihovim posljednjim djelima, i sada u Nafti, gdje je 'ekologija znanja' prisutna u gradnji njihove dramaturgije.

'Ekologija znanja je epistemologija istovremeno konstruktivna i realna. Kao bića znanja nemamo direktan pristup realnosti budući da ne poznajemo realno osim preko ideja, teorija i samog jezičnog izraza koji koristimo. Ali s druge strane, znanje

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As the part of the festival Perforations 2011th, Oil is the first international production from important Brazilian choreographers Ângelo Madureira and Ana Catarina Vieira, with six Croatian artists. In Oil the part of the choreography is created during the performance when the dramaturgy shapes the creative process and the question, dealing with situations involving universal issues that revolve around the question of 'survival'. The theme of oil is used as a metaphorical suggestion in a context that includes the economic, social and political aspects of human survival. Whether in Croatia, in Brazil or the world, the situations are similar and aspire to the same goal. Ângelo and Ana Catarina are continuously developing the research in contemporary dance and are currently researching the following questions:

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Is it possible to create the effect of reality where everything that happens is really what it appears to be? How can you escape from a trap when you're already in it? Is it possible to have an outside view, when you are inside? How can you create a different history from known history? How can you make visible that which is invisible?

These questions from their current research are present in their recent works, and now also in Oil, where the 'ecology of knowledge' is present in the construction of their dramaturgy.

'The Ecology of knowledge is an epistemology that is both constructive and realistic. As cognizant beings, we do not have direct access to reality, as we do not know reality except through the ideas, theories and linguistic expressions that we use.

koje smo stvorili o realnom upliće se u nj i ima posljedice. Znanje kao posredovanje u realnom-nije znanje kao pokazivanje realnog-to je mjera realizma. Vjerodostojnost kognitivne gradnje mjeri se načinom posredovanja kombinacije s kognitivnim i etičko-političkim, a ekologija znanja dijeli kompatibilnost između kognitivnih i etičko-političkih vrijednosti.' (Boaventura de Sousa Santos — A Gramática Do Tempo para uma nova cultura política. Porto-Portugal: Edições Afrantamento, 2006.)

Proces stapanja znanja u odnosu s plesom koji su Ângelo i Ana Catarina razvili za hrvatske plesače koji posjeduju različito obrazovanje, posudili su od pojma portugalskog filozofa Boaventura De Souse Santos 'ekologija znanja', gdje razmjena brazilskih i hrvatskih umjetnika donosi Nafti jedan drugačiji način življenja u različitim prostorima, i njihovog življenja u odnosu s preživljavanjem pridonosi razvoju istraživanja koje stvara prisutne materijale u djelu.

U ovom trenutku umjetnici pokazuju jedan novi put, nadu u ulazak u problematiku koja obuhvaća ove situacije stvarajući pritom dramaturgiju specifičnu za ovo djelo. Kada govore o preživljavanju umjetnika i portretiraju problematiku s naftom, vjeruju da govore o temi koja razgovara između sebe jer oboje ima nepovratne posljedice sukladno osnovnom pitanju: Koja je strategija preživljavanja kada mislimo da će naše radnje i izbori ocrtati svijet i napraviti od njega ono što on jest?

Sami proces istraživanja Ângela i Ane Catarine započeo je na ideji da se stvori dijalog između njihovog različitog umjetničkog obrazovanja: Ângelo kao nasljednik narodnog plesa iz Recifea i Ana Catarina koja je diplomirala tehniku klasičnog plesa. Tijekom dvanaest godina zajedničkog putovanja, stvorili su izričaj svojstven suvremenom plesu osiguravajući mu posebno mjesto u kulturnoj sceni Brazila. U tom vremenu su stvorili trinaest djela: Somtir (2003), Outras Formas (2004), Clandestino (2006),

But on the other hand, the knowledge that we have created about reality, entangles itself in it and it has consequences. Knowledge as an intermediary to reality — not knowledge as a manifestation of reality — that is a measure of realism. The credibility of cognitive construction is measured by the mediation of a combination of the cognitive and the ethical-political, and the ecology of knowledge shares compatibility with cognitive and ethical-political values.' (Boaventura de Sousa Santos — A Gramática Do Tempo para uma nova cultura política. Porto-Portugal: Edições Afrantamento, 2006.)

The process of blending knowledge in relation to dance that Ângelo and Ana Catarina have developed for the Croatian dancers who have a different education, is borrowed from the idea of the Portuguese philosopher Boaventura de Sousa Santos, 'ecology of knowledge', where the exchange among Brazilian and Croatian artists brings to Oil a different way of living in different spaces, and their living in relation to survival contributes to the development of the research that creates the material present in the work.

At this point, the artists demonstrate a new way: the hope of getting into the problem that includes these situations, thus creating a dramaturgy specific to this work.

When talking about the survival of artists and portraying the problems with oil, they believe that they also speak of a topic that they discuss amongst themselves, as both have irreversible consequences, according to the basic question: What is the strategy for survival when we think that our actions and choices will shape the world and make it what it is?

Ângelo and Ana Catarina started their research process on the idea of creating a dialogue between their own different art educations: Ângelo as the progeny of folk dance from Recife and Ana Catarina who studied the techniques of classical dance. Over the twelve years of their shared journey, they have created their own characteristic expression in modern dance, ensuring their place on the cultural scene

Como? (2005), A Casa do Outro (2004), Delírio (1999), Brasíliaque (2002), O Nome Científico da Formiga (2007), Agô Dança Contemporânea(2008), O Animal Mais Forte do Mundo (2009), O Animal Mais Forte do Mundo.2 (2009), Somtir.2 (2010), Baseado em Fatos Reais (2010) i A Revolta da Lantejoulá (2011).

Isto tako, Ângelo i Ana Catarina su primili brojne nagrade: Funarte Petrobras/05, Circulação Funarte Petrobras/06, Rumos Itaú Cultural, APCA (Associação Paulista de Críticos de Arte) 2003 i 2007, Prêmio Klauss Vianna 2008, Fomento à Dança do Município de São Paulo, između ostalih. Bili su na Festival Move Berlin 2007 i 2011, Bienal Internacional de Dança do Ceará, Panorama Rio Dança, Queer Zagreb, Plataforma Brasil Holanda, De Par em Par, Paralelo 16, Panorama SESI, Rumos Convida 2010, Palco Giratório itd.

O PROCESU

U njihovoj posljednjoj predstavi 'A Revolta da Lantejoulá' Ângelo i Ana Catarina su utemeljili odnos između veza odjeće lika iz brazilske narodne kulture i političke situacije, prikazane brazilskim plesom uređujući put za dotičnu situaciju jer pomoću jedne šljokice nije moguće raspoznati koja je vrsta veza, već samo kada su sve zajedno.

Plesna kritičarka Helena Katz iz novina O Estado iz São Paula na sljedeći se način odnosi prema dotičnom pitanju: '(... priča nam ono što nam nedostaje: nada što će biti u zajednici i da će ples vratiti moć koja je danas oslabljena...)’.

Možemo reći da Nafta pripada toj fazi istraživanja ovog dvojca gdje propitivanje također znači uređivanje refleksivnih puteva o temi kojoj se pristupa.

Teme koje su dovele Ângela i Anu Catarinu do stvaranja predstave 'A Revolta

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of Brazil. During that time, they have created thirteen works: Somtir (2003), Outras Formas (2004), Clandestino (2006), Como? (2005), A Casa do Outro (2004), Delírio (1999), Brasíliaque (2002), O Nome Científico da Formiga (2007), Agô Dança Contemporânea(2008), O Animal Mais Forte do Mundo (2009), O Animal Mais Forte do Mundo.2 (2009), Somtir.2 (2010), Baseado em Fatos Reais (2010) i A Revolta da Lantejoulá (2011).

Ângelo and Ana Catarina have also received numerous awards: Funarte Petrobras/05, Circulação Funarte Petrobras/06, Rumos Itaú Cultural, APCA (Associação Paulista de Críticos de Arte) 2003 and 2007, Prêmio Klauss Vianna 2008, Fomento à Dança do Município de São Paulo, amongst others. They have been to the Festival Move Berlin in 2007 and 2011, Bienal Internacional de Dança do Ceará, Panorama Rio Dança, Queer Zagreb, Plataforma Brasil Holanda, De Par em Par, Paralelo 16, Panorama SESI, Rumos Convida 2010, Palco Giratório itd.

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THE PROCESS

In their latest show 'A Revolta da Lantejoulá' Ângelo and Ana Catarina have established a relationship between the clothing of a character from Brazilian popular culture and the political situation, shown through Brazilian dance, laying a path for that situation, as from a single sequin it is not possible to identify the type of fancywork – you need them all together.

Dance critic Helena Katz from the newspaper O Estado in São Paulo, applies the following to this situation: '... she tells us what we lack: the hope for what will be, in the community and that dance will bring back the power that is now weakened...'. It can be said that Oil belongs to the duo's research phase, where questioning also means editing of the reflexive paths of the subject addressed.

The themes that brought Ângelo and Ana Catarina to the creation of 'A Revolta da

da Lantejoula' govore i o aktualnoj situaciji u Hrvatskoj, kao i u odnosu rizika preživljavanja putem malo poznate, ali poprilično teške situacije, stare i 'invalidne' rafinerije nafte u Rijeci, kao i o situaciji preživljavanja hrvatskih umjetnika i profesionalaca povezanih s umjetnošću.

Stoga, Nafta, osim što govori o rizičnim situacijama prouzročenih mogućim i nekontroliranim curenjima ulja, ona više govori o preživljavanju, o nadi.

U istraživanju izričaja kao metodologiju koriste postupke s fotografijama svojih drugih predstava. Koristeći sjećanje i formu dolazi do transformacije kada postoji kontakt s drugim tijelom koje ima drugačije iskustvo.

Na taj način, proces rada istraživača i koreografa ne dijeli teoriju od prakse, proces istraživanja za stvaranje ovog novog djela nije tražio doslovnost i/ili predstavu o Nafti, već intervenciju koja se može povezati s određenim problemom, kao kad se nađemo u rizičnoj ili smrtnoj situaciji. Gledati umjetnost kao stvaraoca spoznaje gdje se može puno toga reći, pridonijeti uređivanju puteva u potrebnim promjenama i preobražajima za nastavak života i mogućnosti održivijeg puta. Gradnja dramaturgije specifične za izričaj koji su stvorili Angelo i Ana Catarina također obogaćuju stvaralački proces djela. U ovom trenutku svoje karijere dvojac gleda na stvaranje plesne dramaturgije kao koncept, kao način sastavljanja koji objedinjuje sve elemente prisutne u procesu gdje će se javljati preispitivanja usporedno s iznošenjem ideje; zašto?, kako?, gdje? i kada? u pitanja koja prate cijeli proces.

Uostalom, što možemo napraviti u borbi s aktualnom političkom situacijom u kojoj smo se našli: je li odgovor u odnosu s umjetnošću ili s ekološkom situacijom? 'kako konvergirati znanja za pronalazak novih puteva?'

Lantejoula' speak about the current situation in Croatia, as well as the relative risk of survival, through a little known but quite a difficult situation: the old and 'disabled' refinery in Rijeka, as well as the situation of the survival of Croatian artists and professionals connected with art.

Therefore, Oil, though it talks of the potentially risky situations caused by the possible uncontrolled leakage of oil, is more about survival – about hope.

In research into expression as a methodology they used a process involving photos of their other performances. Using memory and form creates a transformation when there is contact with another body that has a different experience.

In this way, the process of the work of the researcher and choreographer does not separate the theory from the practice; the research process for creating this new work did not seek literalness and / or a performance about oil, but an intervention that can be associated with specific problems, as when we find ourselves in a risky or deadly situation. Viewing art as a creator of knowledge, where much can be said, contributes to the laying of the path for the necessary changes and transformations for the continuation of the life and the possibility of a more sustainable way. The construction of the dramaturgy specific to the expression created by Angelo and Ana Catarina also enriches the creative process of the work. At this point in their career, the duo looks at the creation of dance dramaturgy as a concept, as a way of assembling that which unites all the elements present in the process where a reconsideration will occur simultaneously with the presentation of ideas; why?, how?, where? and when? are the questions that follow the whole process.

After all, what can we do to combat the current political situation in which we find ourselves: is it an answer to the art or to the environmental situation?

'How can we converge knowledge to find new ways?'

Od 2000.g. Ângelo i Ana Catarina zajedno razvijaju istraživački projekt za ples, utemeljen na dijalogu između njihovog umjetničkog obrazovanja: jedne učene, a druge narodne, folklorne. Ana Catarina je diplomirala tehniku klasičnog baleta, a Ângelo je proizašao iz narodnog plesa u Recifeu gdje je bio solist, a kasnije koreograf i režiser. Svoj istraživački put u suvremenom plesu započeli su 2003. Tijekom ovih devet godina primili su brojne nagrade, u nekoliko navrata bili su dio promicanja plesne kulture u São Paulu, a putem nacionalnog projekta Palco Giratório putovali su u jedanaest brazilskih država i u više od četrdeset gradova. Nastupali su na brojnim međunarodnim festivalima, kao npr.: Festival Move Berlim, Bienal Internacional de Dança de Fortaleza, Panorama Rio Dança, Queer Zagreb, Plataforma Brasil Holanda, De Par em Par, Bienal do SESC de Santos 2011 itd.

U njihovom istraživačkom i koreografskom repertoaru nalaze se predstave: Somtir (2003), Outras Formas (2004), Clandestino (2006), Como? (2005), Delírio (1999), Brasilibaque (2002), O Nome Científico da Formiga (2007), Agó Dança Contemporânea (2008), O Animal Mais Forte do Mundo (2009), O Animal Mais Forte do Mundo.2 (2009), Somtir.2 (2010) i Baseado em Fatos Reais (2010).

U ovom putovanju, Ângelo i Ana Catarina dolaze osvajajući publiku i kritiku specijaliziranu za različite dijelove Brazila i svijeta. Sva njihova djela su rezultat opširnog istraživačkog procesa gdje se klasični ples, suvremeni ples i narodna kultura preoblikuju u jedan novi izričaj.

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HISTORY

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Since 2000, Ângelo and Ana Catarina have together developed a research project for dance, based on the dialogue between their different artistic educations: one erudite, on the other folk. Ana Catarina has a degree in classical ballet technique, and Ângelo came from a folk dance background in Recife, where he was a soloist and later a choreographer and director. Their research path in modern dance began in 2003. During the last nine years, they have received numerous awards, on several occasions been part of the promotion of dance culture in São Paulo, and, through the national project Palco Giratório, have travelled to over forty cities in 11 different Brazilian states. They have performed at numerous international festivals, such as: Festival Move Berlin, Bienal Internacional de Dança de Fortaleza, Panorama Rio Dança, Queer Zagreb, Plataforma Brasil Holanda, De Par em Par, Bienal do SESC de Santos 2011.

In their research and choreographer repertoire are the performances Somtir (2003), Outras Formas (2004), Clandestino (2006), Como? (2005), Delírio (1999), Brasilibaque (2002), O Nome Científico da Formiga (2007), Agó Dança Contemporânea (2008), O Animal Mais Forte do Mundo (2009), O Animal Mais Forte do Mundo.2 (2009), Somtir.2 (2010) and Baseado em Fatos Reais (2010). On this journey, Ângelo and Ana Catarina have conquered audiences and critics in different parts of Brazil and the world. All of their works are the result of an extensive research process, in which classical dance, contemporary dance and popular culture are transformed into a single, new expression.

Napisali / Written by Ana Catarina Vieira & Ângelo Madureira

Prijevod s portugalskog / translation from Portuguese: Marijana Mijatović
prijevod na engleski / translation to English: Krešimir Sivonci, Kat Bowman







Vladimir Ježić (1989.), student je slikarstva na Akademiji primijenjenih umjetnosti u Rijeci. Suvremenim plesom se bavi od 2007. godine. Kao koautor i performer je sudjelovao na nekoliko projekata i predstava: A Casa do Outro (autori: Angelo Madureira & Ana Catarina Viera, organizator Queer Zagreb i Drugo more), IVEX Projekt: Rent a Delta (organizator Prostor +), Simon says (autor: Sanja Josipović), Somewhere City (HNK Ivana pl. Zajca) i mnogim drugima. Uz ples, bavi se i akrobacijama i cirkuskim umjetnostima.

Vladimir Ježić (1989) is a student of painting at the Academy of Applied Arts in Rijeka who has worked in contemporary dance since 2007. As co-author and performer he has participated in several projects and performances: A Casa do Outro (by Angelo Madureira & Ana Catarina Viera and organized by Queer Zagreb and Drugo More), IVEX Project: Rent a Delta (organized by Prostor +), Simon Says (by Sanja Josipović), Somewhere City (HNK Ivan pl. Zajc) and many others. Apart from dance, he is also involved in acrobatics and circus arts.

Tanja Kalčić (1984.) plesačica, performerica, producentica, te predsjednica udruge Prostor Plus koja se bavi edukacijom suvremenog plesa i fizičkog teatra. Plesom se bavi pet godina, a znanje i iskustvo je stekla u školama izvedbenih umjetnosti u Beogradu i Amsterdamu, te kroz brojne radionice. Sudjelovala je na mnogim projektima i festivalima (Dance Week Festival, Warp engine Rijeka, OPART, SzoloDuo International).

Tanja Kalčić (1984): Dancer, performer, producer and president of the association Prostor +, is involved in contemporary dance and physical theatre education. She has worked with dance for five years, and the knowledge and has gained her experience in performing arts schools in Belgrade and Amsterdam, and through various workshops. She has participated in many projects and festivals (Dance Week Festival, Warp engine Rijeka, OPART, SzoloDuo International).

Martina Rukavina (1987.) plesom se bavi od svoje pete godine. 2009. god. diplomirala je na Salzburg Experimental Academy of Dance, 2010. god. završila je NOMAD Dance Academy. Sudjelovala je na brojnim projektima i izvedbama: Pass this On-Part II (Renan Martins De Olivera, Brasil), Cam on Lou We Really Like this Place (Katarina Rilović i Martina Rukavina), Fluxgate Compass (Todd Williams USA-YU), Art Fart (Josef Fruček, Slovačka), itd.

Martina Rukavina (1987) has been dancing since she was five years old. In 2009 she graduated from the Salzburg Experimental Academy of Dance, and in 2010, from the NOMAD Dance Academy. She has participated in numerous projects and performances: Pass this On-Part II (Renan Martins de Olivera, Brasil), Cam on Lou We Really Like this Place (Katarina Rilović and Martina Rukavina), Fluxgate Compass (Todd Williams USA-YU), Art Fart (Josef Fruček, Slovakia), etc.

Marko Kalc (1989.) plesač i performer, 2008. pohađao je Moving Academy for Performing Arts, 2009. završio je NOMAD Dance Academy. Radio je na brojnim projektima i predstavama: A Casa do Outro (autori: Angelo Madureira & Ana Catarina Viera, organizator Queer Zagreb i Drugo more), Saloma (režija: Damir Zlatar Frey), Glazba (Isabelle Schad, EKS scena), Somewhere City (HNK Ivana pl. Zajca), itd.

Marko Kalc (1989), a dancer and performer, attended the Moving Academy for Performing Arts in 2008 and in 2009 the NOMAD Dance Academy. He has worked on numerous projects and productions: A Casa do Outro (by Angelo Madureira & Ana Catarina Viera, organized by Queer Zagreb and Drugo More), Salome (Director: Damir Zlatar Frey), Glazba (Isabelle Schad, EKS scene), Somewhere City (HNK Ivana pl. Zajca), etc.

Nives Soldičić (1981.) suvremenim plesom bavi se od 2007 kroz udrugu Prostor +. Kroz 2008. stječe iskustvo u Zagrebu u plesnom studiju Liberdance, a počinje se baviti i akrobacijama na svili u centru za kulturu Maksimir. Rezultat rada je plesna predstava In Tango u sklopu WARP2 (večer autorskih radova), koja se izvodila na tjednu suvremenog plesa u Rijeci. Sudjelovala je kao izvođač u kazališno-plesnom performansu Čajanka udruge Koraki i u projektu Ideal X umjetničkog kolektiva The Moving Crew. Sa akrobacijama na svili je nastupala za United Electronic Sound i izvodila performans s partnerom Vladimirom Ježićem pod nazivom Piece of Heaven na reviji riječkog performansa u Harteri.

Nives Soldičić (1981) has been involved in contemporary dance since 2007 through the Association of Prostor +. Throughout 2008 she gained experience in Zagreb with the dance studio Liberdance and began aerial silk acrobatics at the Maksimir Cultural Centre. The result was the dance show In Tango, part of WARP2 (an evening of original works), performed during the Dance Week Festival in Rijeka. She has participated as a performer in the theatre and dance performance Čajanka, by the association Koraki, and in the project Ideal X from the artist collective The Moving Crew. In silk acrobatics she has performed for United Electronic Sound and with her partner Vladimir Ježić performed under the name 'Piece of Heaven' in a showcase of Rijeka performance at Hartera.

Jorge Correa Bethencourt (Španjolska, 1973.) studirao je na International School of Corporeal Mime u Londonu, gdje je diplomirao, a zatim postao asistent; 2010. je završio MA Movement Studies na Central School of Speech and Drama, gdje se specijalizirao u nastavi i režiji pokreta za glumce; trenutno je suvoditelj Kreativnog laboratorija suvremenog kazališta Krila u Rijeci. Od 2001. je obišao svijet s različitim kompanijama i sudjelovao na mnogim festivalima, uvijek surađujući sa širokim rasponom međunarodnih umjetnika.

Jorge Correa Bethencourt (Spain, 1973) studied at the International School of Corporeal Mime in London, where he graduated and then became an assistant teacher. In 2010 he completed an MA in Movement Studies at the Central School of Speech and Drama, where he specialized in teaching and directing movement for actors. He currently co-leads the Creative Laboratory of Contemporary Theatre, KRILA, in Rijeka. Since 2001 he has toured the world with different companies and participated in many festivals, always collaborating with a wide range of international artists.



Zoran Medved (1973). Rođen u Rijeci. Od 1988. aktivan kao glazbenik, tonski snimatelj, producent, autor ili koautor glazbe i remiksa za bandove (Plod Mirže, The dying sun ensemble, Gorri ussi winetou, One piece puzzle, MamaPapa, Mandelbrot set...), kazališne predstave (Pir malograđana, Zoe, Neobično dijete, 7, Cvrčak i Mrav, Trsatska gradina...), i film (Rijeka virus, Teddy barely, Kamo?, Marijine...).

Zoran Medved (1973). Born in Rijeka, Croatia. Since 1988 active as a musician, sound engineer, author or co-author of music and remixes for bands (Plod Mirže, The Dying Sun Ensemble, Gorri Ussi Winetou, One Piece Puzzle, Mamapapa, Mandelbrot set...), theatre performances (A Respectable Wedding, Zoe, Unusual Child, 7, The Cricket and the Ant, Trsat Castle ...) and films (Rijeka Virus, Teddy Barely, Kamo?, Mary's own ...).

Josip Maršić (1970). Rođen u Rijeci. Kao instrumentalist i autor djeluje u radu glazbenih sastava: Porko Dio, Regoč, Very Expensive Porno Movie, The Dying Sun Ensemble, Let3, Marinada, Gori Ussi Winnetou. Kao autor, koautor i izvođač glazbe sudjelovao u kazališnim projektima: Fedra, režija Ivica Buljan, Marš - HNK Ivan pl. Zajc, režija Ivica Buljan, Pacifikka - Trafik, Rijeka, režija Iva Nerina Sibila, glazba za film KAMO? Autor je i brojnih audio instalacija i namjenske glazbe za performanse, kratke filmove, modne revije, video instalacije.

Josip Maršić (1970) Born in Rijeka, Croatia. As an instrumentalist and composer for bands he has been involved with: Porko Dio, Regoč, A Very Expensive Porno Movie, The Dying Sun Ensemble, Let3, Marinada, Gori Ussi Winnetou. As a composer, co-composer and performer of music for theatre projects: Fedra, director Ivica Buljan, Marš - HNK Ivan pl. Zajc, director Ivica Buljan, Pacifikka -Trafik, Rijeka, director Iva Nerina Sibila, Music for the film KAMO? He is the creator of numerous audio installations and dedicated music for performances, short films, fashion shows and video installations.



Jasna Bajlo (1971.) diplomirala na Fakultetu za arhitekturu u Ljubljani.

Kostimografijom se bavi od 1997. godine kada započinje suradnju sa Sebastijanom Horvatom i Petrom Veber. U periodu od 1997. do 2001. godine nastaju predstave:

“Kalgula”, Albert Camus za MGL Ljubljana, “Bakanalije”, Goran Stefanovski za Primorsko Narodno Gledalište, Nova Gorica; “Ion”, Sebastijan Horvat/Primož Vitez za SNG Drama Maribor; “Makbet”, Ionesco za SNG Drama, Maribor; “Juliette Justine”, M. de Sade, E.P.I. Center, Slovensko Mladinsko Gledalište Ljubljana, “Amadeus”, Peter Shaffer za Slovensko Narodno Gledalište Maribor. U Rijeci radi kao arhitekt, sa povremenim izletima u kazalište. (“Leda”, Miroslav Krleža, HNK, Ivana pl. Zajca u režiji Zlatka Svibena, “Bez Izlaza” J.P. Sartre, HKD Rijeka u režiji Rene Maurina, oblikovanje prostora za predstavu “Armada” tranzicijsko - fikcijskog kazališta Trafik).

Jasna Bajlo (1971) graduated from the Faculty of Architecture in Ljubljana. She started to work as a costume designer after meeting Sebastijan Horvat (director) and Petra Veber (set designer). In the period from 1997 to 2001 they made “Kalgula”, Albert Camus for MGL Ljubljana, “Bakanalije”, Goran Stefanovski for Primorsko Narodno Gledalište, Nova Gorica; “Ion”, Sebastijan Horvat/Primož Vitez for SNG Drama Maribor; “Makbet”, Ionesco for SNG Drama, Maribor; “Juliette Justine”, M. de Sade, E.P.I. Center, Slovensko Mladinsko Gledalište Ljubljana, “Amadeus”, Peter Shaffer for Slovensko Narodno Gledalište Maribor.

In Rijeka she works mostly as an architect, with sporadic forays into theatre. (“Leda”, Miroslav Krleža, HNK, Ivan pl. Zajc directed by Zlatko Sviben, “No Exit” J.P. Sartre, HKD Rijeka, directed by Rene Maurin, space design for transitional fictional theatre Trafik).

Moj svijet je njezin

Oduvijek živio u zabludi, ne razumijevajući da je moj svijet njezin. Obuhvatila ga je, obuhvatila me je, stižući iz podzemlja, gdje je bila zatočenik, s teretom drakonske kazne od tko zna koliko stotina milijuna godina. Tko ju je zatočio, štiti. O grijehu ni riječ. Po izlasku na slobodu slijepac je, ne zna se kretati bez ruke potpore, bezglavo jureći eruptira, pada, razlijeva se tlom.

Tama dubina ne prestaje ju pratiti, bivajući s njom jedno. Sunce u tomu mudro ostaje po strani, naslućujući klopku. Je li šifrirano upisana u metaforu crno zlato, koja je definirana kao tekući oksimoron, tamu koja blješti, pa joj tuđe svjetlosti možda i ne treba?

Drska je. Za boravka u podzemlju razvila je svoj alternativni energetski svijet, pohranjen u bilijardama i bilijardama tamnih kapi, mnogostruk i neuništiv. Kada odluči dati nešto od te energije ljudima, sa Suncem se usuđuje odmjeravati snagu. I premda je od njega neusporedivo slabija, drskost joj omogućuje da još uvijek uvjerljivo vodi, pa ono, sa svim svojim energetskim mišićima, tek čeka vlastitih pet minuta. Je li problem u ljudima, koji mnogo više vjeruju tlu i svemu što je vezano uz njega, negoli nebu i svemu što nebo uključuje? Ima upitnika koji poprimaju filozofske implikacije.

Dok štiti, pušta me ploviti mislima kako imam posla s energetskim duhom iz boce. U svojim podzemnim i nadzemnim spremnicima miruje, spava, sve dok ne bude pozvana i probuđena, kada pokazuje sve razmjere pritajene moći. Suočenje s njom potiče sumnju u slučajnost što je toliko sklona pojavljivati se u arapskom svijetu, tom rodnom mjestu fantastičnog motiva duha iz boce. Slijedeći tu nit, prati me nerazriješena dvojba u kojoj je mjeri ona kontroliran/nekontroliran medij. Dok je pod čvrstom rukom, čini sve što se od nje očekuje, ali znam kako se ne jednom otela nadzoru onoga tko ju je prizvao iz tame, uništavajući i njega i sve njegovo. Osveta za uznemiravanje stotinama milijuna godina dugog sna? Hoće joj se, može joj se. Prekriva debelim, ljepljivim slojem tlo i vodu, okužuje zrak, ubija životinje i biljke, ne mareći ni mrvu za zgrožene.

Pitam se: tko joj je dao pravo odlučivati o životu i smrti? Njoj, kažnjenici? Možda misli kako to smije zbog osobnog DNK, u kojem se može očitati upisan ciklus život-smrt-život. Tijelo joj je načinjeno od nebrojiva mnoštva svojedobno živih bića, čija je vidljiva životna energija pretočena u nevidljivu, u stanje smrti, da bi ono potom bilo iznova promijenjeno. I to kako: prepoznavanjem te komprimirane životne energije, koju se gorenjem pretočilo u još jednom vidljivu i dinamičnu, puštajući joj da pjevuši u pokrenutim strojevima. Možda tako misli.

A možda samo ja mislim da ona tako misli, ne shvaćajući kako crpi samouvjerenost iz činjenice da je nazivaju, s pravom, znoj zemlje. I da je, na tragu tog imena, od svojih prvih koraka dijelom priče o temeljnim prirodnim elementima, onim istim o kojima u vlastitim učenjima govore stari Grci - priče o zemlji, vatri, vodi i zraku.

Zemlja? Uistinu, u moj svijet dolazi i prisvaja ga iz tla. Unutrašnjost tla i dubine iz kojih stiže upućuju na biološko podrijetlo, prizivajući u misli pojam maternice i sposobnost rađanja, omogućavanja i stvaranja novog života. Vatra? Naravno, jer je sama lako zapaljiv materijal. Antički ljudi tu su njenu odliku koristili u destruktivne svrhe, nudeći joj oblik oružja imenom grčka vatra. Današnji motiv rafinerijske baklje ima svoje drugo lice u informaciji koja kaže da njezin pronalazak priziva ratove, diljem Zemljine kugle, stvarajući geopolitičku nestabilnost. Voda? Transformacija iz krutog agregatnog stanja, kakvim je davno bila, u aktualan tekući, smatra se dokazanim procesom. Dok teče prekopustinskim i prekoplaninskim cjevovodima, da bi privremeno predahnula u golemim okruglim spremnicima, o tomu odavno više ne razmišlja. Zrak? S njime se lako udružuje hlađenjem. Pa i uzima pod svoje, bojeći ga intenzivnim mirisom.

Na djelu je stalno kruženje osnovnih elemenata, mijena iz jednog u drugo, nezaustavljiva cikličnost. I spremnici imaju kružni, beskrajan oblik... Iskonski, prirodni perpetuum mobile. Čim se u njega upetlja čovjek, taj perpetuum mobile prijeti postati izvor snage onih koji putem nje kontroliraju čovječanstvo. Riječ je o transferu moći prirode u socijalnu moć, premda njih dvije izvorno nemaju spona.

Kada se to događa, pred ljudskim se očima predstavlja kao globetroter. Cjevovodima teče preko državnih granica, bućka u spremnicima prometalu, pa ne putuje samo kao objekt prometa, već je i njegov ključni pokretač. U krvožilju je planetarnog organizma, svjedočeći kako tekućina koja kolanjem diljem naše plave svemirske kugle omogućuje život ne mora imati obavezno crvenu, dobra je i (dapače poželjna) crna boja.

Ipak, već je to poodavno jasno, nitko razuman ne može joj vjerovati bez odmaka.

Valjda i ne pokušava, toliko se puta uvjerivši kako taj dinamični putnik ima svojeglavu, prgavu narav. U zavadi je s električni pokretanim vozilima (podmeće im nogu od početaka automobilizma), inati se sa Suncem (koči razvoj solarnih tehnologija), zakuhala je svađe između zemalja kojima je kućni prijatelj i onih kojima nije (cjenovnim ucjenama), ratovi su joj ponajmanji problem.

Pritom šutke cijelo vrijeme sanja bijeg od ljudske kontrole. Zaključi li da je tako bolje, opirat će se izvlačenju iz podzemlja, skrivati u sve dubljem tlu. Kad je dotaknuta, šiknut će u bijegu i zaliti/zaprljati sve; kad je pohranjena u spremnike, zualački nalazi točke za iskradanje natrag u tlo. Dovedena na mjesto prerade, u rafinerije, iz rukava izvlači zadnji adut, odmazdu neugodnim vonjem.

Zašto je zaljubljena u crnu boju, svim svojim srcem? Pesimisti kažu da ne zna drugo, nakon nepojmljivo duga zatočenja u tami. Optimisti misle da je njeno crnilo varka, kojoj ne treba nasjesti. Za njih je crna boja svih boja, pigment koji uključuje sve ostale, pa biti u crnom zapravo znači biti u pritajenom šarenom. Komu se prikloniti? Imam li posla s izvorom komprimirane vizualne radosti ili izvorom tuge, koji sve boje svodi na monokromnog sebe?

Ponekad mi promiče pred očima u obliku modne piste koja nudi pogled na lepršavu bijelu arapsku odjeću, koju slijede ChevronTexacovi i Gazpromovi menadžeri u klasičnim europskim odijelima, za njima eto afričkih velova žarkih nijansi, sivih kineskih bluza, ubundanih radnika uz izvore na Aljasci. U tim bih se trenucima zakleo da šalje pozive na susret odjevnih ideologija, uz njihovo svođenje na zajednički nazivnik, jedan, onaj s njom u polazištu i dolazištu. Demokracija je za nju igra u kojoj mi je uvijek suđeno završiti izigran. Uopće ne skriva kako je odjeća u njenu svijetu ponajčešće puka emanacija moći, u rasponu od vojnih uniformi čuvara nalazišta i odore NATO-va pilota, do odjevnog garda saudijske vrhuške i Bin Ladenova looka. Klizeći pogledom po njoj, modnoj pisti, lako je zapaziti analogiju kojom mi maše iz omiljena krojnog arka. Krojačkim je meštrima dala naputke da krojni arci odjevni i krojni arci geopolitički budu manje-više isto, tragom uvjerenja kako je ona, pristigla u ovaj svijet iz dubine drugog, u geostrateškoj krojačkoj radionici kao modni kriterij trajno in.

S njom, moj je tv ekran obično poprište igre kapitala, u kojoj odjeća vozača formule 1 mora biti prekrivena korporacijskim logotipima, a hostese uz asfaltnu stazu moraju biti naglašeno seksualizirane vanjštine. Nepokrivena je ženska koža najsnažnija modna poruka – sve je na prodaju, prodaja je sve.

Moranje kao zabava, globalni spektakl. Hipnotiziran sam crpkom-njihaljkom, koja u jednoličnu ritmu izvlači tamnu tekućinu iz pustinjskog tla, gore-dolje, dolje-gore. Pred mojim se očima beskrajno ponavlja ista plesna figura i opetuje isti ritmičan zvuk. Biti uključen u događaj, biti na mentalnom putu u trans. Tekućina ima rasplesanu dušu, a njezin plesni podij politička je arena i vice versa. Laibach: „Amerikano Freunde / Und Deutscher Kamerad / Wir tanzen gut zussamen / Wir tanzen nach Bagdad!“ Kad je tomu već tako, zašto ne bi i mujezin s minareta pustio glas uz dance-ritam, držeći se svoga teksta?

Jednom sam prislonio uho na oplatu spremnika s tamnim, tekućim zlatom. I čuo ulijevanje, kapanje, curenje, jeku koja je kružila zatvorenom posudom. Čuo sam trubljenje brodova pred tankerskom lukom, valjanje tekućine u tankerskoj utrobi. Melodiju rafinerijskog pogona, sa šištanjem pare, kotrljanjem metalnih bačava, tutnjanjem mlaza vode pod tlakom kojim se ispiru dijelovi postrojenja. Čuo sam zveket pribora za jelo u radničkom restoranu, cut up metodom izrezane i pomiješane jezike, brektanje kamionskog motora i urlik motocikla. Čuo sam i tišinu, tu varljivu tišinu podzemnih nalazišta, u kojima nema kretanja, zato ni zvuka...

Ili mi se sve to samo učinilo? Možda uho nisam prislonio na vanjsku oplatu spremnika, možda sam cijelo mi poznato vrijeme s njegove unutrašnje strane? Oduvijek sam živio u zabludi, ne razumijevajući koliko je moj svijet njezin.

Tješim se ponekim lijepim trenutkom. Stojeći pred izlogom prodavaonice kozmetike, mlada me žena ne primjećuje, mene prolaznika, upijajući očima sadržaj s druge strane stakla. Dizajn ulazi u sve pore, s njime, skriven etiketama, i ključni sastojak, parafin. Produžena ruka svoje roditeljice iz dubine podzemlja, poput nje je mastan i ljepljiv, za razliku od nje svijetao, proziran i prilagodljiv. Služi se raznim imenima, sve da bi stigao na ženine ruke, lice, usne. Razigran je, veseo, mijenja boje. Zvižduće ditiramb. Slavi ljepotu, on, dijete prevrtljive, prgave crnozlatne kažnjenice, teške kao što je teška izaumna kazna na koju je jednom davno osuđena.

I have always lived in error, not understanding that my world is hers. She has engulfed it, engulfed me, arriving from the underworld, where she was a prisoner, with the burden of the draconian punishment of who knows how many hundreds of millions of years. Whoever imprisoned her is silent. About the sin, not a word. Upon being released, she is blind, does not know how to move without a helping hand – heedlessly rushing, erupts, falls, spills on the ground. The darkness of the depths does not stop following her, being one with her. The Sun wisely remains on the sidelines, anticipating a trap. Is it inscribed, cryptically, in the metaphor 'black gold', which defines her as the liquid oxymoron, the darkness that shines, that she perhaps needs no other light?

She is brazen. In the underworld, she developed her own alternative, energetic world, stored in billions and billions of dark drops, manifold and immortal. When she decides to give some of that energy to people, she dares to compare her power with the Sun, and although she is incomparably weaker, her brazenness still allows her to lead convincingly, and the sun, with all his energetic muscle, just waits for his own five minutes. Is the problem in the people, who believe much more in the ground and anything associated with it, than in the sky and everything the sky includes? These are questions that acquire philosophical implications. While silent, she lets me sail through thoughts that I am dealing with an energetic genie from a bottle. In her underground and above ground reservoirs she rests, sleeps, until called and awakened, when she displays the hidden extent of her power. Confrontation with her raises doubts about the coincidence that she so often appears in the Arab world, that birthplace of the fantastic motifs of the genie from the bottle. Following this thread, the unresolved question pursues me: to what extent is she a controlled / uncontrolled medium? Under a firm hand, she does everything expected of her, but I know that she has more than once broken free from the control of the one who summoned her from the darkness, destroying him and all that is his. Revenge for disturbing the hundreds of millions of years of sleep? What she wants, she can do: spreading a thick, sticky layer, on earth and water, fouling the air, killing animals and plants, caring not a jot for those outraged.

I wonder: who gave her the right to decide life and death? To her, the convict? Perhaps she thinks that she can because of her personal DNA, in which one can read the cycle of life-death-life. Her body is made from an uncountable multitude of once living beings, whose visible life energy is converted into the invisible, in a state of death, that will be once again changed. And it is the recognition of this compressed life energy, which, when burnt, flows once more into the visible and dynamic, allowing it to hum in working machines. Maybe that is what she thinks.

Or maybe I only think she thinks that, not realising that she draws confidence from the fact that she is called, rightly, the sweat of the earth, and that she has been, from her first steps, a part of the story of the basic natural elements, the very same about which, in their own teachings, speak the ancient Greeks – tales of earth, air, fire and water.

Earth? In truth, into my world she comes, conquering it from the soil. The interior of the soil and the depths from which she comes, suggest a biological origin, recalling to mind the notion of the uterus and the ability of procreation, enabling the creation of new life. Fire? Of course, because she is a very flammable material. Ancient peoples used that characteristic in a destructive manner, offering her the kind of weapon called Greek fire. Today's motif of refinery flares has its other face in the information that her discovery invoked wars around the globe, creating geopolitical instability. Water? The transformation from the solid aggregate state, which she has long been in, into the current liquid, is considered a proven process. While she flows across deserts and over mountains in pipelines, pausing temporarily in huge circular tanks, she no longer thinks of this. Air? She merges easily with air through evaporation. Even takes it as her own, colouring it with intense fragrance.

The four elements circulate continuously, changing from one to another, in an unstoppable cycle. The tanks also have an endless, circular, form... A primal, natural perpetual motion. As soon as man becomes entangled in it, this perpetual motion threatens to become a source of power to those who, through it, control mankind. It is about the transfer of the power of nature into a social power, even though the two have no original link.

When this happens, to human eyes she presents itself as a globetrotter. Through the pipelines she flows across national borders, burbles in the tanks of transport vehicles, not travelling only as the object of the transport, but also as its key driver. It is in the blood vessels of the planetary organism, as witness to the fact that the fluid which circulates around our blue, cosmic sphere, allowing life, does not need to be a mandatory red, but that black is also good (indeed desirable).

However, as was clear long ago, no reasonable person can believe in her without detachment. Perhaps one doesn't even try, so many times reassured that this dynamic traveller has her own whimsical, grumpy nature. At loggerheads with electric-powered vehicles (getting in the way since the beginning of motoring), in defiance of the sun (hindering the development of solar technology), she has incited arguments in countries where she is a household friend and in those where she is not (price extortion); wars are the least of her problems.

And in that silence she dreams all the time of escape from human control. If she decides that it's better, she will resist being extracted from underground, hiding herself deeper in the soil. When touched, she will gush forth in her escape, pouring over and staining all: when stored in tanks, she knowingly finds places to leak back into the soil. Brought to the place of processing, in the refinery, from her sleeve she draws the last trump, and her revenge is an unpleasant stench. Why is she in love, with all her heart, with the colour black? Pessimists say that she knows no other, after her inconceivably long confinement in the darkness. Optimists think that her blackness is a deception, and that one should not be deceived. For them, black is the colour of all colours, the pigment which includes all others, so to be black means to be hidden with colour. Which should I choose? Should I deal with the source of compressed visual joy or the source of sadness, in which all colours are reduced to their monochrome self?

Sometimes she passes in front of my eyes like a fashion runway, offering the sight of breezy white Arab clothes, followed by Chevron Texaco and Gazprom managers in their classic European clothes, and then African veils in bright shades, grey Chinese blouses, and fur-clad workers by the wells in Alaska. In those moments, I would swear that she sends out invitations to meetings of clothing ideologies, with their reduction to a common denominator, singular, the one with her as the origin and destination. Democracy is a mere game to her, in which we are always destined to be outplayed. She does not at all hide the fact that clothes in her world are generally a mere indication of power, ranging from the military uniforms of the sites' guards and the uniforms of NATO's pilots, to the clothing of the guards of the Saudi elite and the Bin Laden look. Glancing at this catwalk, it's easy to see the analogy waving at us from fashionable tailoring. To the tailors the masters give instructions on the cut of the clothing, and the cuts of the geopolitical would be more or less the same, in line with the belief that she, who came into this world from the depths of another, in the geopolitical tailor's workshop, is fashion element that is always in.

With her, on my TV screen is usually the scene of the game of the capital, in which the clothing of Formula 1 drivers must be covered with corporate logos, and the hostesses on the track must emphasise and sexualize their exterior. Exposed women's skin is the most powerful fashion statement – everything is for sale, and the sale is everything.

Compulsion as a fun, a global spectacle. I am mesmerised by the swinging pumps, which, with a monotonous rhythm, draw the dark liquid from a desert land, up-down, down-up. Before my eyes, they endlessly repeat the same dance figures and the same rhythmic sound. To be involved in an event, to be on a mental journey into trance. The liquid has a dancing soul and her dance floor is a political arena – and vice versa. Laibach: "Amerikano Freunde / Und Deutscher Kamerad / Wir tanzen gut zussamen / Wir tanzen nach Bagdad!" If it's already like that, why wouldn't the muezzin let his voice from the minaret sing with the dance rhythm, while keeping to his text?

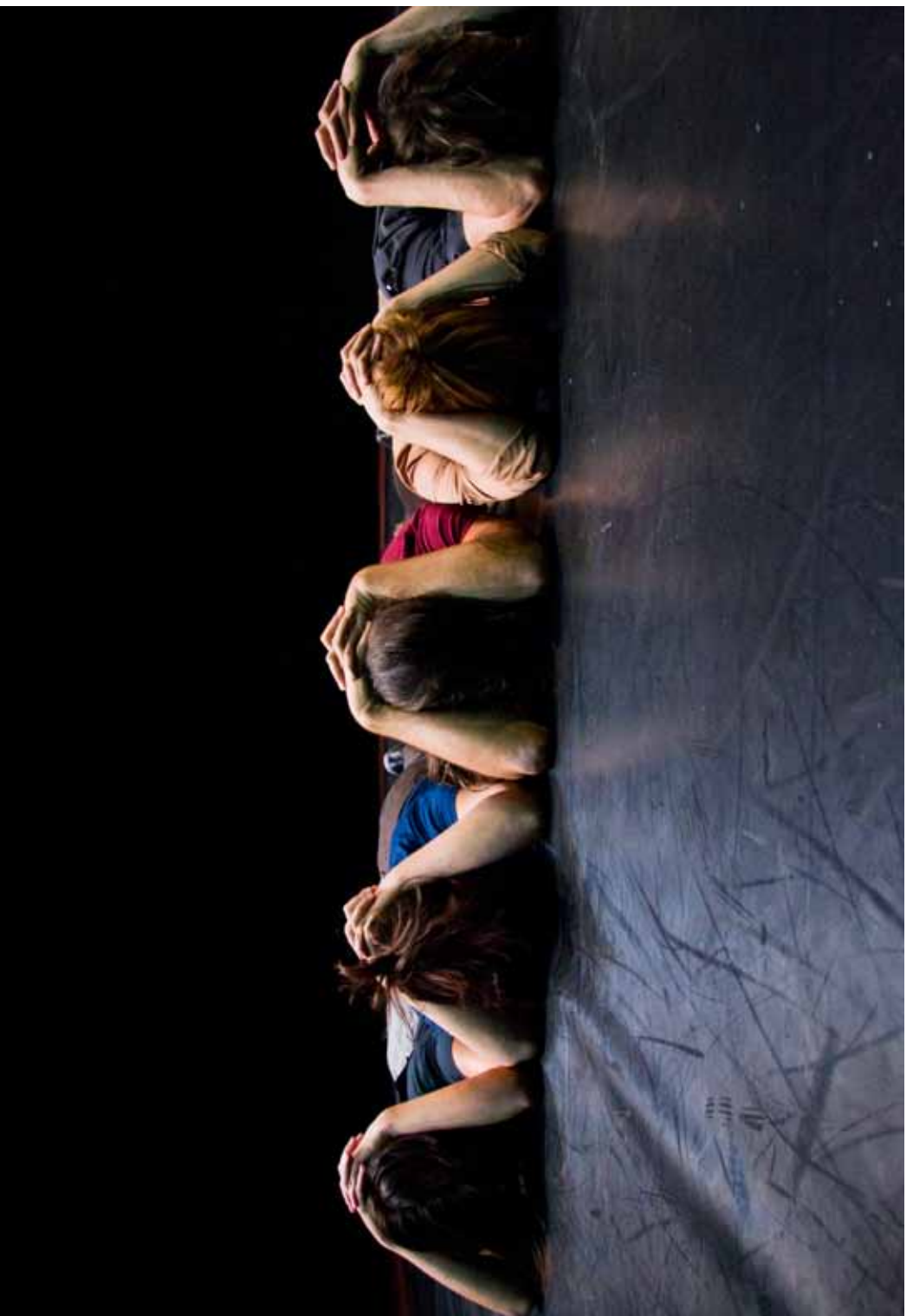
Once I pressed my ear to the side of a tank of the dark, liquid gold. I heard pouring, dripping, oozing, an echoing circling inside the container. I heard the hoot of the ships in front of the tanker port, the rolling of the fluid in the belly of the tanker. The melody of the refinery plant, with the hissing steam, the rolling of the metal barrels, the tumult of the jet of water under pressure with which they wash out the parts of the plant. I heard the clatter of the cutlery in the workers' restaurant, the snippets of the mixture of languages, the chug of the truck engines and the roar of the motorcycles. I heard also the silence, the deceptive silence of the underground deposits, where there is no movement, and thus no sound...

Or did it only seem like that to me? Maybe I did not press my ear to the outside of the tank, but perhaps I have, the whole time, been inside?

I have always lived in error, not understanding how my world is hers.

I console myself with a few nice moments. Standing before the window of a cosmetic shop, a young woman does not notice me passing by, soaking her eyes in the contents on the other side of the glass. Design enters into every pore, and with it, hidden by the labels, a key ingredient, paraffin. The extended arm of his parent from the depths of the underworld, greasy and sticky like her, but, unlike her, luminous, translucent and flexible. He uses variety of names, all so that he reaches the woman's hands, face, lips. He is playful, cheerful, changing colours. He whistles a chorus. He celebrates beauty, he, the child of the shifty, grumpy, black-gold convict, as hard as the punishment to which she was once, long ago, condemned.









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art and climate change

